THE

Theatrical Observer

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 505 Monday, July 7, 1823. Price 1d.

ENGLISH OPERA HOUSE.

A COURAGEOUS attempt was made here on Saturday night, to act the famous Opera of *The Marriage of Figaro.* We say *courageous,* because it can be played at the *Haymarket* with so much uncommon talent in the leading characters. Well—the effort has taken place, and has proved very successful in many of its parts. In Mrs. AUSTIN of Drury, who made her first appearance at this Theatre, on the occasion, we had an already favorably received *Countess.* Her pleasing appearance, and her gentleness of manner, and her sweet voice, are all calculated to make her a public favorite. But the greatest novelty of the evening was the first appearance on a London Stage, of Miss LOUISA DANCE, sister of the young lady who was distinguished for a season at Covent Garden, and who is now an ornament of the Bath Theatre, in genteel Comedy, &c. Miss LOUISA has appeared for a few nights at Bath in different characters, and has been very favorably received there; and she has now put herself on a more severe trial before a London audience, an event that is always looked upon by aspiring provincialists of the Stage, as at once a most desirable and most awful one.

The young lady in question seemed to feel her new situation with peculiar alarm, and we are convinced, that she was hardly once throughout the evening in full possession of her powers. We judge so from her evident trepidation, and inaccuracies of execution which occasionally occurred, but which were mingled with many instances of considerable musical talent. Her voice, as far as we could determine from her peculiar nervousness, has power and sweetness sufficient for the most difficult pieces; and in a rally of her spirits in the duet with *Fiorello,* she sang with effect, and obtained with Mr. J. BLAND, an encore. Miss DANCE was very favorably received; for an English audience always loves to give its cheering support to every effort of talent, and particularly when put forth by a lady whose timidity requires such generous assistance. The *Count,* by Mr. WRENCH, was very appropriately played; and we have to speak with delight of Miss KELLY's *Cherubino:* without any disparagement to the general and charming talents of Mrs. CHATTERLEY, whose performance of the *Page* has always been admired, we must rank Miss KELLY's representation as the most perfect on the stage. She gives the entire idea of the little amorous rogue.—she looks the loving stripling as admi-

rably as she acts him—her manner is not that of a woman dressed in boy's clothes, but we are actually made to forget that we see Miss KELLY, and only naughty *Cherubino*, the embryo gallant. Need we say, that the audience marked the pleasure they derived from her performance by repeated applauses?

Mr. PEARMAN, as *Figaro*, Mr. H. PHILLIPS, as *Basil*, Mr. BARTLEY, as the drunken gardener, Miss POVEY, as *Barbarina*, and Mrs. WEIPPERT, as *Marcellina*, gave good effect to their several parts; and the Opera, altogether, was well received.

Mr. W. CHAPMAN, as *Crack*, in the after-piece of *The Turnpike Gate*, was again most favorably noticed for his humorous delineation of that odd character. He plays *Darby* to-morrow, with Miss GRENVILLE, as *Patrick*, in *The Poor Soldier*.

Miss LOUISA DANCE is to appear on Wednesday, as *Maria Darlington*, in the musical piece, called *A Roland for an Oliver*.

HAY-MARKET.

The Rivals was again acted here on Saturday night, and attracted a very numerous audience. Mr. TERRY is an excellent *Sir Anthony*; and Mr. VINING is both gentlemanly and spirited in his son *Jack*. Mr. COOPER represented *Faulkland*, in an able manner; marking the peculiarities of this never-satisfied lover in a way that brought them fully before us: and his *Julia* met an admirable representative in Mrs. CHATTERLEY. Miss CHESTER, in *Lydia Languish*, was as full of affectations as the character could require. The Farce of *Frighten'd to Death*, afforded Mr. HARLEY a famous opportunity for keeping the audience merry.

The *new Operatic Comedy* of to-night, is said to proceed from the pen of that popular writer, Mr. KENNY.

OLYMPIC THEATRE.—MONS. ALEXANDRE closed his successful career last night, to a delighted audience, and delivered the following Farewell Address.

"Ladies and Gentlemen—It is once more my painful task to appear before you, for the purpose of saying Farewell. Words can ill express the deep sentiments of gratitude I feel for the constant and unvarying kindness I have experienced; I came to this country a stranger and a foreigner, with no other recommendation to your attention, than the humble talents I possess, and an ardent desire to exert them, in such a way as might win your applause; you have indeed encouraged my efforts, and rewarded them with a degree of liberal indulgence, far beyond my expectation, and I fear beyond my deserts; the consciousness of this, however, I can truly say, has only animated me with the increased desire, to render myself every day more worthy of your generous support, In quitting the metropolis for the provinces, where I purpose giving these entertainments, which have received the stamp of your approbation. I shall carry with me a lively recollection of your kindness, and an earnest desire to deserve the meed of your applause, you have so liberally bestowed. When I return, to appear again before you, I shall hope to do so, with increased, rather than diminished claims to your notice. Ladies and Gentlemen, I humbly and gratefully take my leave, and bid you FAREWELL."

Printed by E. THOMAS, Denmark Court, Exeter 'Change, Strand.

Theatre Royal English Opera House.

This Evening (2nd time here) the of Opera The

Marriage of Figaro.

Count Almaviva, Mr WRENCH,
Fiorello, Mr J. BLAND, Basil, Mr H. PHILLIPS,
Antonio, (the Gardener) Mr BARTLEY,
Figaro, Mr PEARMAN,
Cherubino, (the Page) Miss KELLY,
Countess Almaviva, Mrs AUSTIN,
(From Drury Lane Theatre, her 2nd appearance on this Stage)
Susanna, Miss LOUISA DANCE,
(Her 2nd Appearance in London)
Barbarina, Miss POVEY,
Marcellina, Mrs. J. WEIPPERT.

A BALLET, incidental to the Piece.

By Misses SMITH, R. SMITH, H. & R. BODEN, GREENER, VINE WELLS, E. WELLS, ROMER, HEBBARD, RYALS, GRIFFITHS.

This Evening the Scottish Melodrama of

Gordon, the Gypsey.

The Piece produced under the direction of Mr. T. P. COOKE.
Gordon, the Gypsey, Mr T. P. COOKE,
Gavin Cameron, Mr ROWBOTHAM, Dunbar, Mr BROADHURST,
Mr. Gillispie Farantosh, Mr WILKINSON,
Mc. Iron, (a Follower of Gordon) Mr J. BLAND,
Le Noir, (a Black Slave) Mr SALTER,
Officer, Mr MEARS, Donald Mc. Whiffler. Mr MINTON,
Saunders Mc. Farlane, Mr R. PHILLIPS,
Pensants, Gypsies, &c.
Marian Moome, Mrs BRYAN, Dame Bawbie, Mrs JERROLD.
Alice Cameron, Miss CARR,
In Act I.---*" The Gypsies Glee,"* composed by the late Mr REEVE.
By Miss HOLDAWAY, Mr H. PHILLIPS, & Mr NOAKES,

To-morrow, Love Among the Roses. and The Marriage of Figaro,
The Poor Soldier, Darby, Mr W. Chapman, Patrick, Miss Grenville

Theatre Royal, Hay-Market.

This Evening the the comic Sketch in 1 act, called

Seeing is Believing.

Captain Nightshade, Mr COVENEY,
Sir Credule, Mr WILLIAMS, Sceptic, Mr YOUNGER,
Simon, Mr. W. WEST, Porter, Mr COATES,
Miss Di, Miss SMITH, Kitty, Mrs C. JONES,

After which, (first time) a new Comedy, in 3 Acts, called

Sweethearts & Wives

With New Music, Scenes, and Dresses.
The Music by Messrs. Whitaker, Nathan, T. Cooke, & Perry.
The Overture by Mr. Nathan,

THE PRINCIPAL CHARACTERS BY
Mr. LISTON, Mr. VINING,
Mr. TERRY,
Mr DAVIS, Mr WILLIAMS,
Madame VESTRIS,
Mrs C. JONES, Miss LOVE,
Miss CHESTER,

To conclude with the Farce of

Frighten'd to Death.

Phantom, Mr HARLEY,
Col. Bluff, Mr YOUNGER, Carleton, Mr JOHNSON
Sir Joshua Greybeard, Mr WILLIAMS,
Mumps, Mr W. WEST,
Corinna, Miss JOHNSON, Patty, Miss LOVE,
Emily, Mrs ORGER.

To-morrow, Killing no Murder, with other Entertainments.